D. 183.

CANTVS

THE FIRST SET OF Madrigals, of 3.4.5.6. 7.8. *Parts, for Viols* and Voices, or for Voices *alone, or as you please.*

Composed by ROBERT IONES.

Quæ prosunt singula, multa iuuant.

LONDON
Imprinted by *Iohn Windet*
1607.

BRITISH MUSEUM

TO THE RIGHT HONORABLE LORD, ROBERT Earle of Salisburie, Vicount Cranborn, Barron *of Essingdon, Principall Secretarie to the Kings most Excellent Maiestie, Maister of the* Courtes of wardes and Liueries, Chancelor *of the most famous Vniuersity of Cambridge, Knight of the most Noble Order of the* Garter, and one of his Maiesties most *Honourable Priuie Councell.*

PLato and *Aristotle*, the profoundest of their times, thought the best education to bee defectiue, without knowledge in Musicke, and *Cicero* reporteth, that although *Themistocles* was endowed with many graces, yet was hee the lesse esteemed, being ignorant thereof, and such regard hath all antiquity had thereto, that wee not onely find them to loue, but practise it, for amongst the rest, Saint *Augustine* recordeth, that S. *Ambrose* Bishoppe of *Millan*, who ouerwatcht the Church, (then vnder persecution of the *Arrians*) intertainde

...Musicke, and though the death of ...ero, was exceeding ioyfull to the people, yet was it much lamented, that his excellency in Musicke, should perish with him: which when I consider (Right Honorable) together with the worthy approbation you haue giuen to many professors of the same. I am not onely encouraged, still to practise, but willingly to publish these songes, (as the badges of my affection) to all posterity: And for, because those things are most embraced, which men find approued, by the voice of greatnesse, I therefore, ambitiously thought it best, to single out your Honor, being best able to protect them, hopefully assuring my selfe, that your spirites, (which are incombred with many cares) may a little bee delighted in the hearing of these songes, which if they may attaine, I your Honors humble votarie, shall be highly fortunate, and thereby the rather perswaded to liue and die,

Your Honours

most bounden,

in all humble duety,

ROBERT IONES.

Thine eyes so bright bereft my sight, bereft my sight, thine

bereft my sight

when first I viewed thy face, so now my light my light, so is turnd

to night, is turnde to night: I stray from place to pla ce

then guide mee of thy kindnes, of thy kind- nes,

of thy kindnesse, then so shall I blesse my blind-

nesse my blindnesse so so shall I blesse my blindnes.

so so so shall I blesse my blindnesse.

Hee onely is the pride, she onely she onely is the pride .ii.

.ii. of natures skill of .ii. of .ii. in none, in none, in none but her

all graces friendly meet in all saue her .ii. may Cupid haue his will,

his will by none by none but her .ii. .ii. Is fancy, fancy,

vnder feet, Is .ii. most strange, most strange of all, .ii.

.ii. .ii. her hart that should be flesh, .ii.

.ii. that should bee flesh her hart that should be flesh .ii.

Is adamant, Is adamant .ii.

.ii. .ii. is adamant.

When I behold her eyes, her eyes .ii. .ii. mee

thinkes I see .ii. where wanton Cupid lies where wanton, wanton Cupid

lies .ii, .ii. .ii. where wanton Cupid lies, when

.ii. behold her eyes .ii. .ii. her eyes, me thinkes

I see where wanton Cupid lies, where wanton wanton Cupid lies, .ii.

.ii. but when I looke, .ii. I looke more neere

tis but my shadow in her eies so cleere .ii. .ii, .ii.

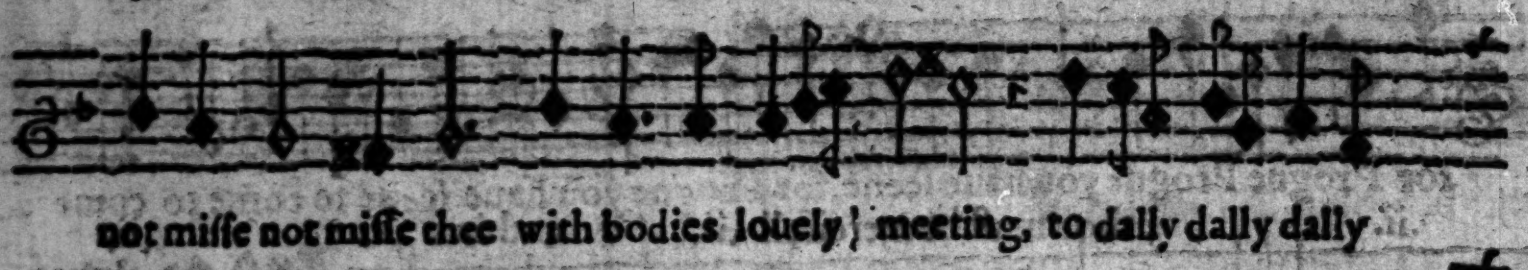
in her eyes, so cleare, which with a winke .ii. She most like

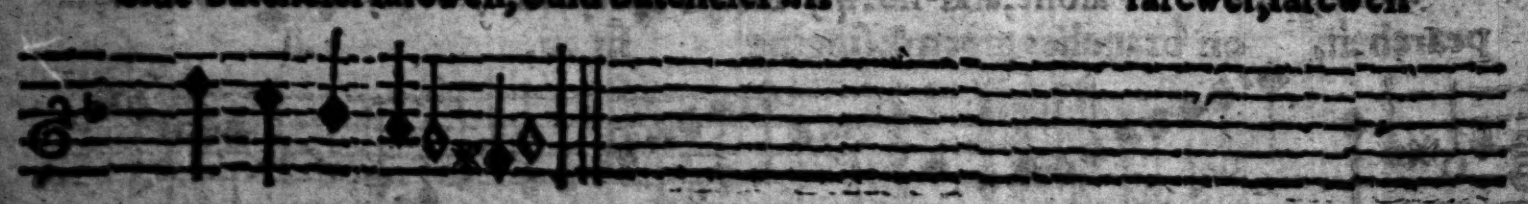
a pee-uish elfe .ii takes great delight to rob mee

of my self. .ii. to rob me takes .ii. .ii. of my selfe.

But let her looke in mine, ii. and shee shall seeme
ii. ii. and she shall seeme to see ii. to see a Nimph diuine,
But let her looke in mine, ii. and she shall seeme to see and shee
shall seeme ii. to see a Nimph, to see a Nimph diuine, vntill shee take,
more heed, ii. ii take more heed, when shee would sweare
that shee were there, that she were there when ii indeede ii
where there indeede, where she may gaze her fill, and neuer neuer doubt
and neuer doubt that any wincke should raze her image out ii,
ii. ii. image out.

Oue, loue, if a God, if a God, if a God thou be,
then euermore thou must
thou must
thou must be mercifull
and iust
be mercifull and iust,
and iust, be mercifull and iust, if thou
be iust,
be iust, if thou be iust O wherefore, doth thy dart,
thy dart wound me alone,
wound me
alone, alone, and not my Ladies hart, and not my Ladies hart,





Here endeth the songes of three partes.

Ing merry merry birdes your chearefull noates O ſing your

cherefull noates, ſing merry .ii. .ii. your .ii.

for Progne Progne you haue ſeene, for Progne you haue ſeene to come to come

from ſommers Queene, O tune, O tune, O tune, your throates, .ii. O

tune, O tune your throats, O tune O tune your throates O tune your

throats, when Progne comes, we then are warm forgetting all cold winters harme:

Now may we pearch on branches greene. ii, ii, now may we

pearch .ii, on branches green & ſinging fit .ii. .ii.

ii & not be ſeen & .ii, .ii. & not be ſeen . .ii

and not. be ſeen.

Come ſweete birds .ii. with ſwif- teſt flight

ſwifteſt flight, .ii. .ii. .ii. with

ſwifteſt flight, who neuer knew what was delight, .ii. what wa

delight, ſtill am I preſt to take no reſt, ſtill muſt bee flying bee

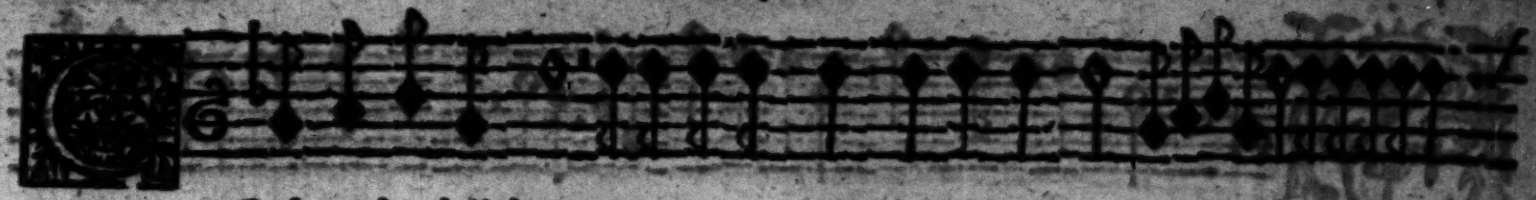
flying, ſtill muſt bee fly-ing, .ii.

which I euer muſt endeuour till my dying .ii. till my dying .ii.

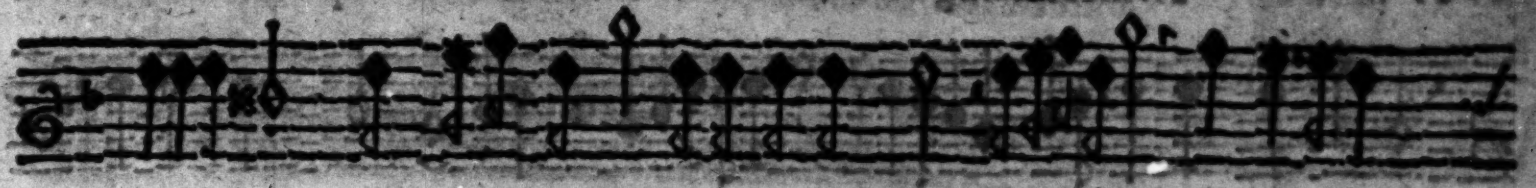
.ii. till my dying. It was aſſignde mee by hard lot and all you ſee

.ii. .ii. I breake it not .ii. and .ii. I .ii. and

.ii. I breake it not.

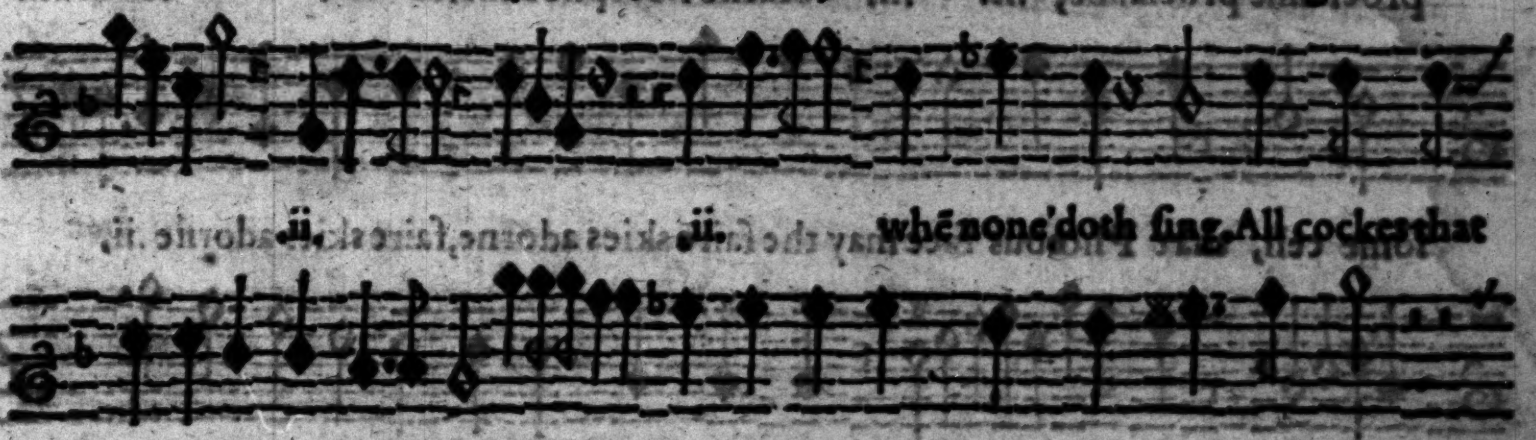


Ocke a doedell doe co co co co cocke thus I beginne, .ii.

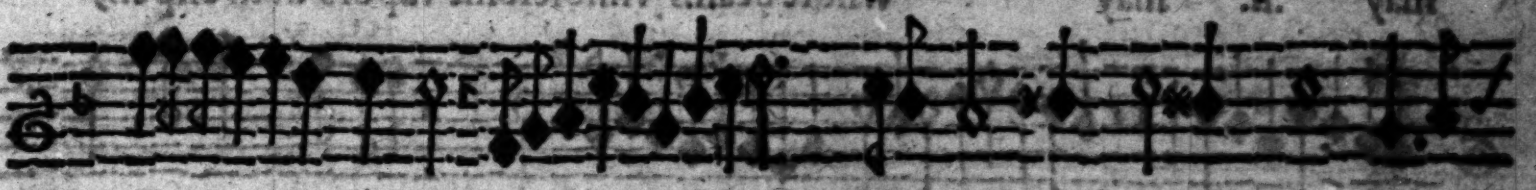


Cocke a doedell do, co co co co Cocke .ii. thus I begin,

.ii. and lowdly crow, and lowdly crow, when none doth sing .ii.

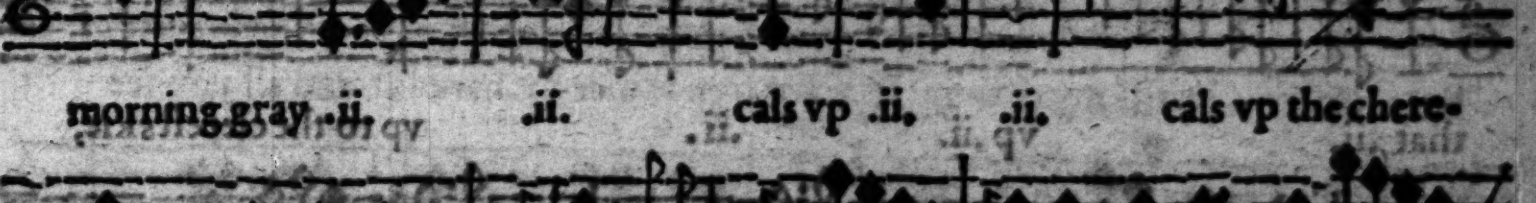


.ii. .ii. whē none doth sing, All cockes that



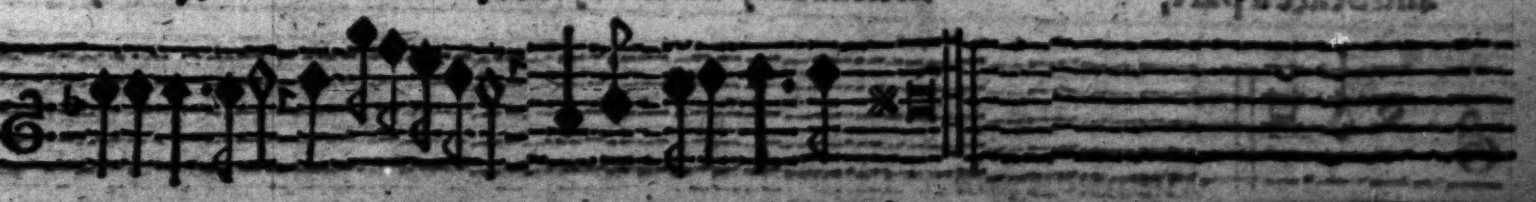
are a bed that are a bed .ii. a bed your hens looke well you tread,

.ii: a bed .ii. look well your hens you tread for the



morning gray .ii. .ii. cals vp .ii. .ii. cals vp the chere-

full day, the cherefull day, cals .ii. the cherefull day cals .ii,



the .ii. cals .ii, cals vp the cherefull day.

Shrill sounding bird ,ii .ii. call vp the drowsie morn
the drowsie morne ,ii. .ii. the drowsie morne, proclaime ,ii.
proclaime proclaime, .ii. .ii. blacke Morphos thrice .if . to loath-
some cell, that Phœbus face may the faire skies adorne, faire skies adorne .ii.
may .ii. may whose beams, vnholesome vapors doth expell,
vn-ii. vn .ii. that I may mount vp to the cleerest skies
that .ii. vp .ii. .ii. vp to the clerest skie,
and beare a part, in heauenly harmony .ii. in heauenly

And when day's fled with ſlow pace, .ii. .ii.

Ile returne .ii. to meete darke night attierd

.ii. in ſable weeds, attierd in ſable weeds, and dreſſe my ſelf in

black .ii. .iii with him to mourne .ii. He

mourne, ii. becauſe the ſun ne doth ſhun his ſight, do th ſhun his

ſight, I mourne cauſe darkenes cuts of my delight. .ii. delight.

HEre is an end .ii. .ii. of all these songs

which are in number but foure parts, foure parts which

.ii. .ii. but 4. parts, and he loues

Musicke well we say, that sings all fiue, before he starts .ii.

iii. .ii. before he starts.

Here endeth the songes of foure partes.

COme dolefull Owle .ii. .ii. the messenger

of woe, of woe, melancholies bird, companion of

dispaire, of dispaire com .ii. of dispaire .ii. .ii. compa-

nion of dispaire, sorrowes best friend and mirths professed foe, professed foe, the

chiefe discourser that delightes, sad care, O come poore Owle, .ii.

and tell thy woes to me, .ii. .ii. which hauing heard

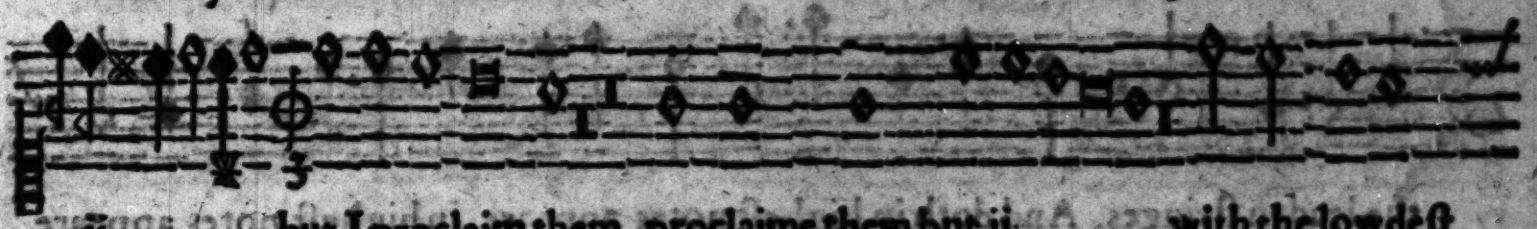
.ii. Ile doe the like .ii. .ii. .ii. .ii.

for thee, ile doe the like for thee, ile doe the like for thee.

Weet when thou singst I leaue my carefull nest my careful
nest, .ii.
carefull nest I leaue .ii. thou
giust me warning .ii.
.ii.
.ii.
that my foes do
sleepe do sleepe, the silent night befits our sorrowes best, the chattring day birdes
.ii.
.ii.
.ii.
.iii.
.ii.
can no counsel keepe,
can no counsel keepe .ii.
.ii.
can no counsell keepe, .ii.
no counsell keepe,

How telſt thy ſorrowes ,ii. in a ſoft ſweet note .ii. thou

telſt thy ſorrowes in a ſoft ſweet note.ii. ſoft ſweet note, in a ſoft ſweet note



.ii. but I proclaim them ,proclaime them but.ii, with the lowdeſt

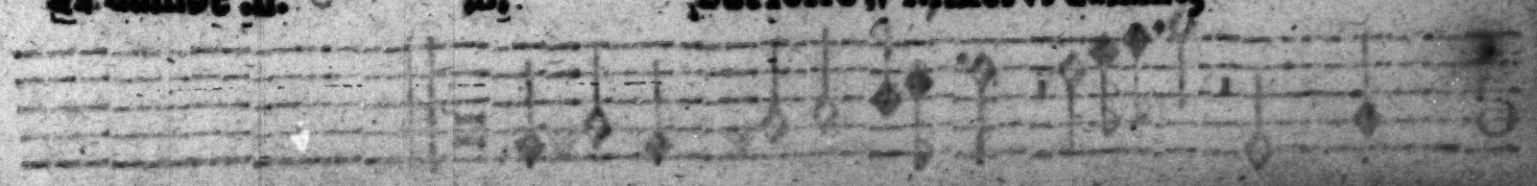
throat,.ii, .ii. the lowdeſt the lowdeſt throat, but we poore fooles

when the faire morne doth come .ii. but ! we poore fooles when .ii,

.ii. .ii. faire morne doth come, would faineſt ſpeake .iii.

but ſorrow ſtrikes vs dumbe.ii. but .ii. but ſorrow ſtrikes

vs dumbe .ii. .ii. but ſorrow ſtrikes vs dumme,



When to her Lute Corinna ſinges, Corinna ſinges, her voice re-

uiues the leaden ſtringes. ii. reuiues

the leaden ſtringes, And doth in higheſt notes appeare, in higheſt notes appeare

appeare. ii. appeare, appeare .ii.

in higheſt notes appeare, as any chalengde Eccho, as .ii. .ii.

cleere Ecchoe cleere, as .ii. cleere, but when ſhe

doth of mourning ſpeake, of mourning ſpeake, Euen with her ſighes. ii. the

ſtringes do breake, the ſtringes do breake .ii. .ii. .ii. her ſighes the ſtringes

doe breake .ii. .ii. the ſtringes do breake.

As her lute doth liue or die: liue or die and .ii.
liue or die .ii. led by her passions so must I must I .ii.
.ii. must I, led .ii. Eu'n so must for
when of pleasure she doth sing, My thoughts enioy .ii. enioy .ii.
.ii. a sodaine spring, but if she do of sorrow speake .ii. .ii.
Eu'n from my hart .ii. .ii. .ii. from my hart .ii. .ii.
ii. the strings do breake .i. the strings do breake.

I behold your eyes your eyes .ii. .ii.

.ii. .ii. .ii. If I behold your eyes,

.ii. loue is a paradiſe .ii. a paradiſe, loue .ii.

but if I view my hart my hart .ii. .ii. my hart I view my

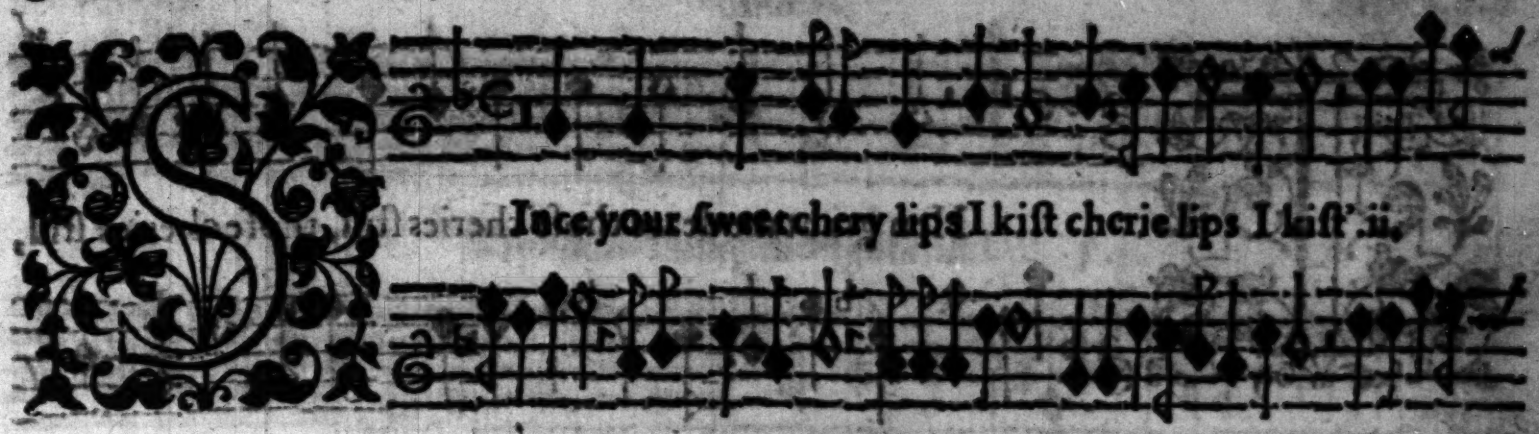
hart, .ii. view my hart tis an infernall ſmart .ii.

.ii, infernall ſmart..ii. .ii. .ii.

.ii. .ii. infernall ſmart.

I

Here endeth the ſonges of fiue partes.


Since your sweet chery lips I kist cherie lips I kist' .ii.
chery lips I kist .ii. .ii. .ii.
since your sweet chery lips I kist, no want of food
.ii. no .ii. I once have mist. My stomacke now no meate
requires, My throate no drinke at all desires, for by your breath which then
I gained .ii. .ii. which then I gained, ii.
Camelion like my life maintained, my life maintained, maintained
.iii. .iii. maintained

Hon grauntme dearc thoſe cheries ſtill, thoſe cheries ſtill,

O let me feede on them my fill my fill on them my fill O let

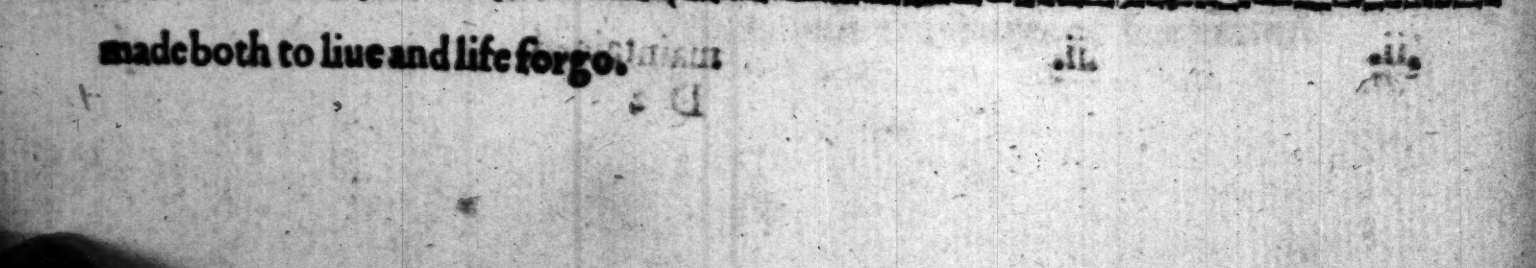
me feede O .ii. on them my fill, O .ii. O .ii.

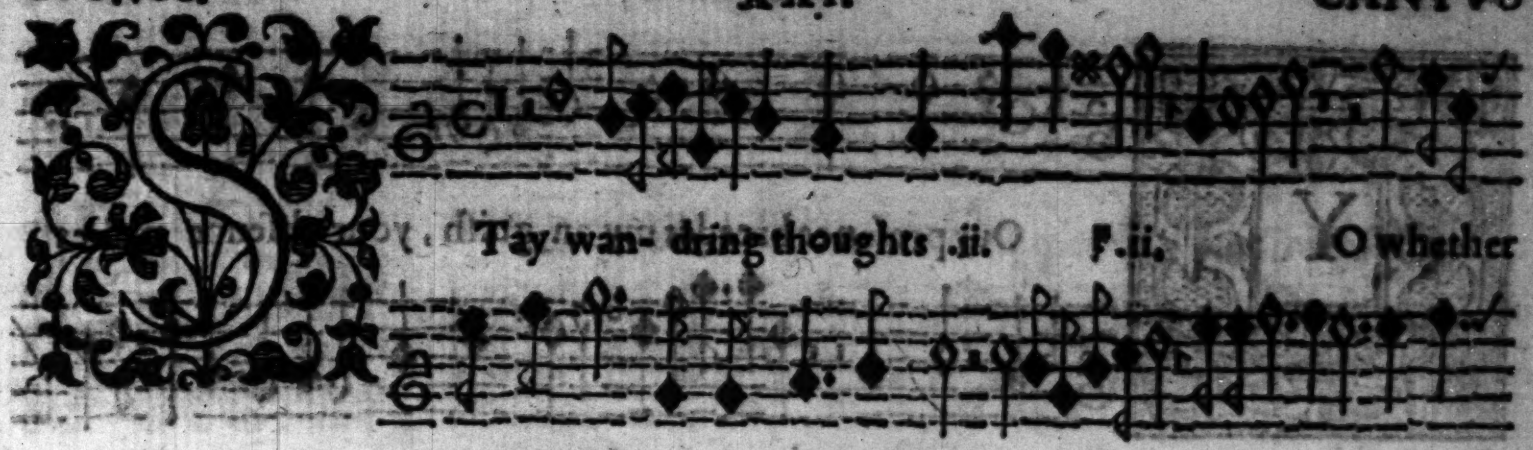
If by a ſurfet death I get, vpon my tombe let this be ſet, ii. .ii.

.ii. .ii. Here lieth he whome cheries

two, made both to liue and life forgo, and life forgo, Here . .ii.

cheries two made both to liue and life forgo, .ii. and life forgo


made both to liue and life forgo. .ii. .ii.


Tay wan- dring thoughts .ii. .ii. O whether
do you flie whether do you flie Ah .ii. leaue of
your mourning, reſt is returning ioy is at hand .ii. .ii. .ii. .ii.

and heauy heauy ſorrowes paſt .ii. down down down fall your feares
.ii. down fall your feares hope highy reares .ii. .ii.

.ii. hope highly reares .ii. Ah then reioyce reioyce .ii. .ii.

and neuer ceaſe to ſing to ſing, and neuer ceaſe .ii. to ſing and .ii.

.ii. .ii. .ii. ceaſe to ſing,

Y Our presence breedes my an-guish, your absence makes

me languish .ii. makes me languish .ii.

.ii. your sight with wo doth fill mee .ii.

with wo doth fill me, fill me your .ii. fill me with wee doth fill me

and want of your sweet sight alasse doth kill me .ii. alas and

.ii. alas doth kill me, doth kill me.

If those deare eyes that burne mee with mild aspect you

turn me you turne me with mild, ii. ii.

ii. you turn me, for life my weake heart pan-

teth, my weake hart panteth, my ii. for ii. for ii.

for life my weake hart panteth, If frowningly ii.

my spirite and life blood fainteth ii. ii. ii.

fain- teth

I F you ſpeake kindly to me, .ii. to me
.ii. ſpeake kindly to me, .ii. alas,
alas, .ii. .iii. alas kinde wordes wndoe me yet ſilence doth diſlike
me .ii. diſlike me, yet .ii. .ii. yet ſilence
doth diſlike me, and one vnkind ill word ſtarke dead .ii. .ii. will ſtrike
me ſtarke dead and one .ii. .ii. ſtarke dead will ſtrike me, wil ſtrike me.

Here endeth the ſonges of ſixe partes.

A Relouers full of fire, how comes it then .ii. .ii. .ii.

my verses are so colde .ii. how comes it

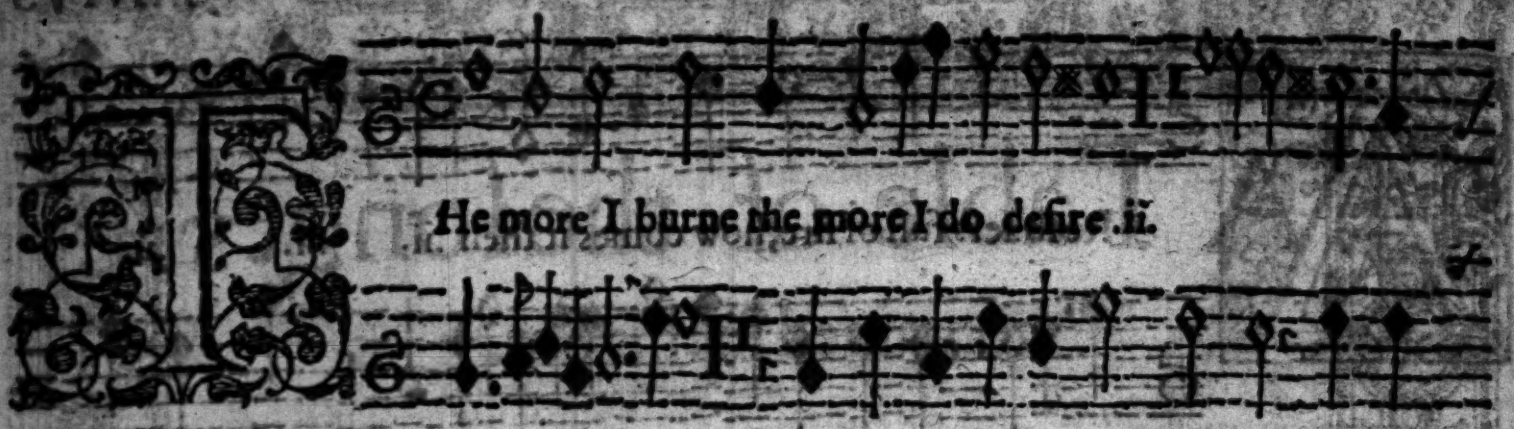
then my verses are so colde, and how, and how when I am nie her .ii.

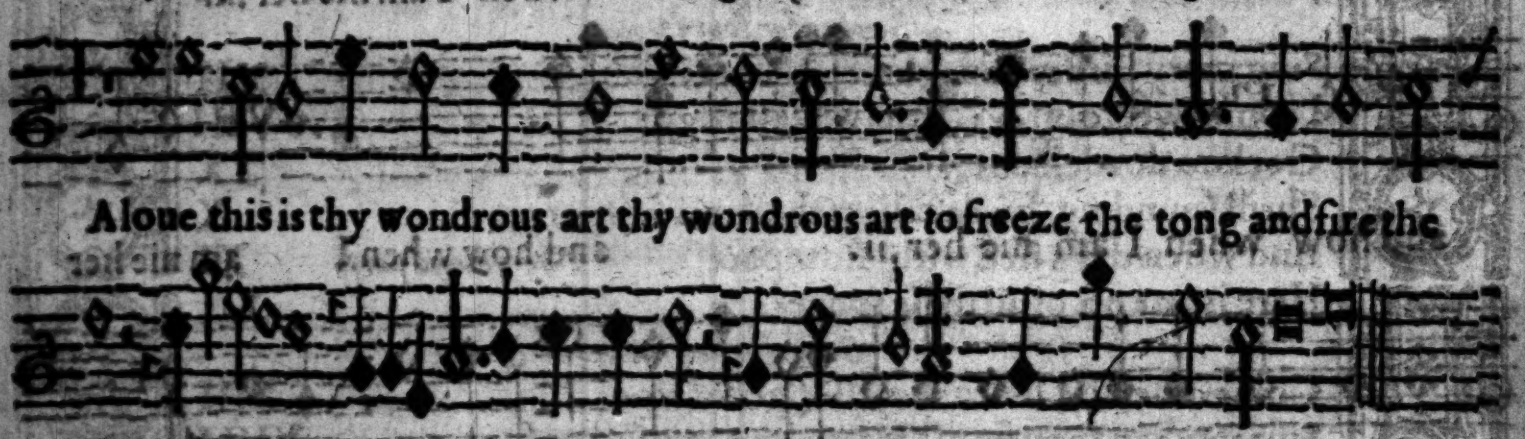
and how when I am nie her .ii. and how when I am nie her

and how, when I am nie her, and fit occasion wils me to bee bold to be bold,

to be bold, wils me to be bolde to be bolde .iii and fit occasion wils me to be bold

.ii. .ii. wils me to be bold,




require, the .ii. .ii. require: .ii. I do require .ii.
A loue this is thy wondrous art thy wondrous art to freeze the tong and fire the
hart to .ii. .ii. and fire the hart, to freeze the tongue and fire the hart.

BRITISH
22 MY 73
MUSEUM

A Table of the ſonges contained in this Set.

Songs for three voices.

THine eyes ſo bright bereft my ſight. I
She onely is the pride. II
When I behold her eyes, me thinkes I ſee. III
But let her looke in mine. *The ſecond part.* IIII
Loue if a God thou art. V
O I do loue then kiſſe me. VI

Songes for foure voices.

Sing merry birdes your cherefull notes. VII
I come ſweete birdes with ſwifteſt flight. VIII
Cocke a doedell doe. IX
Shrill ſounding birde call vp the drowſie morne. X
And when day's fled with ſlow pace. *The ſecond part.* XI
Here is an end of all theſe ſonges. XII

Songs for fiue voices.

Come dolefull Owle the meſſenger of woe. XIII
Sweet when thou ſingſt I leaue my carefull neſt. XIIII
Thou telſt thy ſorrowes in a ſoft ſweet note. *The 2. part* XV
When to her lute Corinna ſinges. XVI
And as her lute doth liue or die. *The ſecond part.* XVII
If I behold your eyes, loue is a paradiſe. XVIII

Songs for ſixe voices.

Since your ſweet chery lips I kiſt. XIX
Then grant me deare thoſe cheries ſtill. *The ſecond part.* XX
Stay wandring thoughts whether do you flie. XXI
Your preſence breedes my anguiſh. XXII
If thoſe deare eyes that burne me. *The ſecond part.* XXIII
IF you ſpeake kindly to me. *The third part.* XXIIII

A ſong for 7. voices.

Are louers full of fire. XXV

A ſong for 8. voices.

The more I burne. *The ſecond part.* XXVI

A Table of the Songs &c.

I	Where ever I go, and which way I fly.	1
II	When I behold my true love passing by.	2
III	Then I behold her face, which seems more fair.	3
IV	But for her portion I do not care.	4
V	Could I obtain her love.	5
VI	O I do long that day to see.	6
VII	Sing merry pipers your oaten reeds.	7
VIII	Come, sweet pipers with your music meet.	8
IX	Cease, cease good pipers, I am not for you.	9
X	Shall I consume, pine, and die all for love.	10
XI	And when that day's shed with his bow back.	11
XII	Here is a health to all those	12
XIII	Come, come, my love, why tarry you so long.	13
XIV	Sweet, when shall I behold thy face,	14
XV	Then shall I be as I would wish to be.	15
XVI	When to her lute Corinna sings.	16
XVII	And as her lute doth live or die.	17
XVIII	If thou wilt prove constant as thou art fair.	18
XIX	Since you have vow'd, and I have	19
XX	Then gentle love,	20
XXI	Stay, my mistress, you that do so fly.	21
XXII	I sent before,	22
XXIII	If thou desire,	23
XXIV	If love be such,	24
XXV	As I walk'd	25
XXVI	Thomas I pray.	26
XXVII	Thomas I pray.	27
XXVIII	As I walk'd	28
XXIX	If love be such,	29
XXX	If thou desire,	30
XXXI	I sent before,	31
XXXII	Stay, my mistress, you that do so fly.	32
XXXIII	Then gentle love,	33
XXXIV	Then shall I be as I would wish to be.	34
XXXV	Sweet, when shall I behold thy face,	35
XXXVI	Come, come, my love, why tarry you so long.	36
XXXVII	Here is a health to all those	37
XXXVIII	And when that day's shed with his bow back.	38
XXXIX	Shall I consume, pine, and die all for love.	39
XL	Cease, cease good pipers, I am not for you.	40
XLI	Come, sweet pipers with your music meet.	41
XLII	Sing merry pipers your oaten reeds.	42
XLIII	O I do long that day to see.	43
XLIV	Could I obtain her love.	44
XLV	But for her portion I do not care.	45
XLVI	Then I behold her face, which seems more fair.	46
XLVII	When I behold her true love passing by.	47
XLVIII	Where ever I go, and which way I fly.	48

BRITISH MUSEUM 22MAY 73

K. 3. fr. 16.

~~D. 183.~~

D. 183

BASSVS

THE FFRST SET OF Madrigals, of 3.4.5.6. 7.8. *Parts, for Viols* and Voices, or for Voices *alone, or as you please.*

Composed by ROBERT IONES.

Quæ prosunt singula, multa iuuant.

LONDON
Imprinted by *Iohn Windet*
1607.

BRITISH MUSEUM

TO THE RIGHT HONORABLE LORD, ROBERT Earle of Salisburie, Vicount Cranborn, Barron *of Essingdon, Principall Secretarie to the Kings most Excellent Maiestie, Maister of the* Courtes of Wardes and Liueries, Chancelor *of the most famous Vniuersity of Cambridge, Knight of the most Noble Order of the* Garter, and one of his Maiesties most *Honourable Priuie Councell.*

PLato and *Aristotle*, the profoundest of their times, thought the best education to bee defectiue, without knowledge in Musicke, and *Cicero* reporteth, that although *Themistocles* was endowed with many graces, yet was hee the lesse esteemed, being ignorant thereof, and such regard hath all antiquity had thereto, that wee not onely find them to loue, but practise it, for amongst the rest, Saint *Augustine* recordeth, that S. *Ambrose* Bishoppe of *Millan*, who ouerwatcht the Church, (then vnder persecution of the *Arrians*) intertainde

the time with songes and Musicke, and though the death of
Tacit. *Nero*, was exceeding ioyfull to the people, yet was it much lamented, that his excellency in Musicke, should perish with him: which when I consider (Right Honorable) together with the worthy approbation you haue giuen to many professors of the same. I am not onely encouraged, still to practise, but willingly to publish these songes, (as the badges of my affection) to all posterity: And for, because those things are most embraced, which men find approued, by the voice of greatnesse, I therefore, ambitiously thought it best, to single out your Honor, being best able to protect them, hopefully assuring my selfe, that your spirites, (which are incombred with many cares) may a little bee delighted in the hearing of these songes, which if they may attaine, I your Honors humble votarie, shall be highly fortunate, and thereby the rather perswaded to liue and die,

Your Honours

most bounden,

in all humble duety,

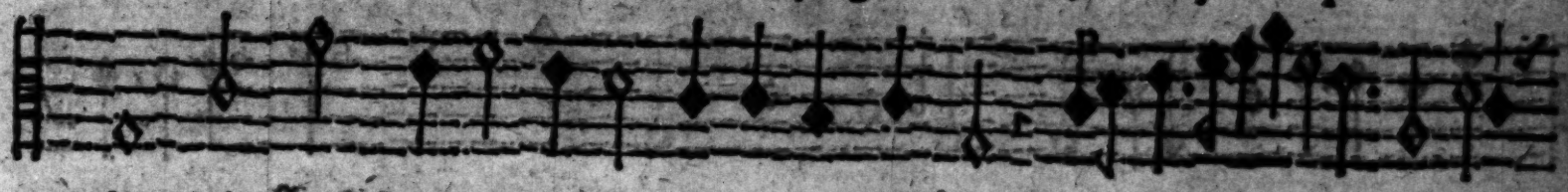
ROBERT IONES.

Thine eyes ſo bright bereft my ſight .ii. .ii.

thine eyes ſo bright bereft my ſight .ii. bereft my ſight,

when firſt I viewed, I viewed thy face, ſo now my light is turnde to night,

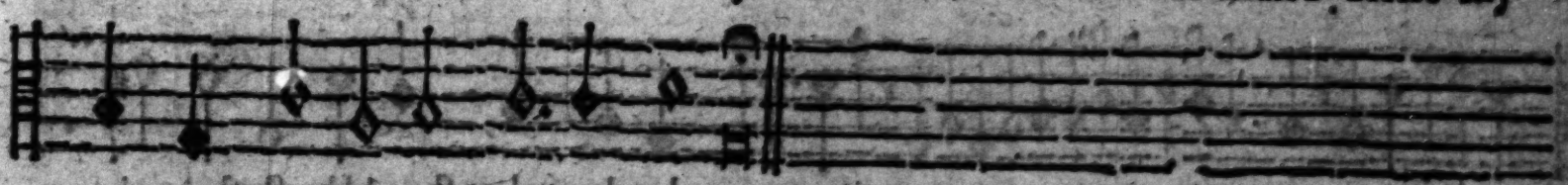
my light is turnde to night: ſo now my light is turnde, I ſtray from place to



place then guide mee of thy kindnes, of thy kindnes, then .ii. .ii.

.ii. of thy kindneſſe, of .ii, .ii.

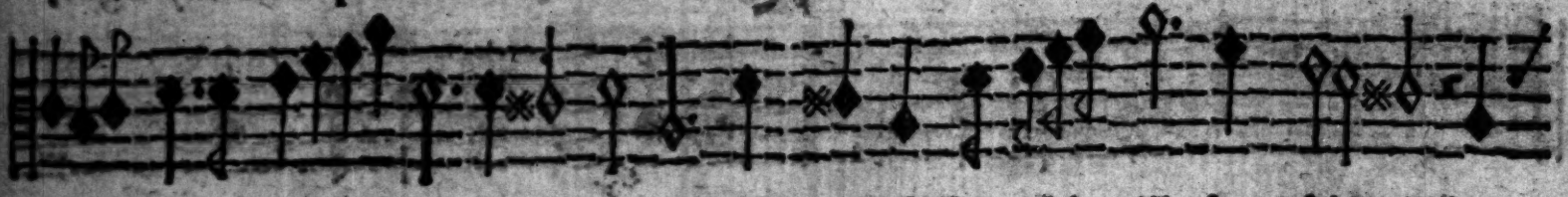
.ii. .ii. of thy kindnes .ii. .ii. ſo ſhall I bleſſe my



blindneſſe, ſo ſhall I bleſſe my blindneſſe.

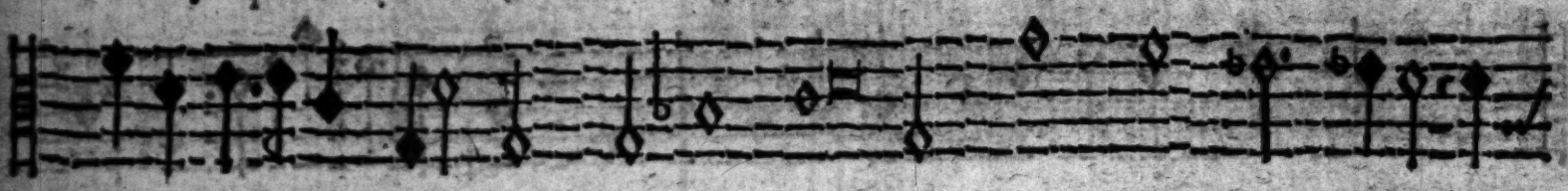
Hee onely is the pride, is the pride .ii. .ii.

.ii. the pride of natures skill in none, in none, .ii. .ii. in none but her

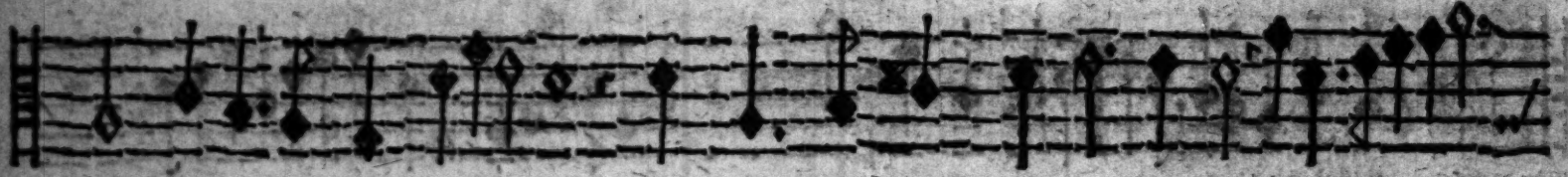


all graces friendly meet in all saue her may Cupid haue his will, haue his will by

none by none but her .ii, .ii. Is fancy, fancy, fancy, fancy. Is



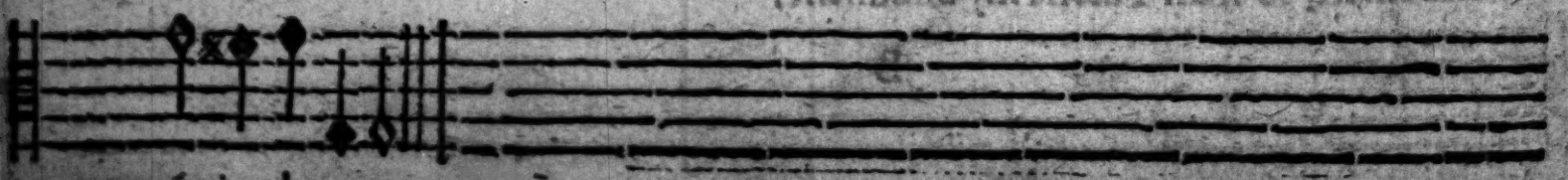
fancy vnder feet, vnder feet, most strange of all, most strange, most strange of all, her



praise is in her want, .ii. her hart that should be flesh, be flesh, .ii.

that should bee flesh .ii. Is adamant, Is adamant .ii.

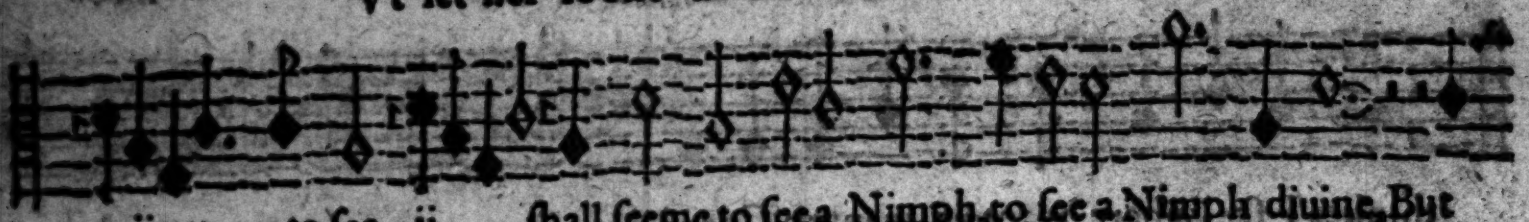
.ii. .ii. her hart that should be flesh, is ada-



mant, is adamant.

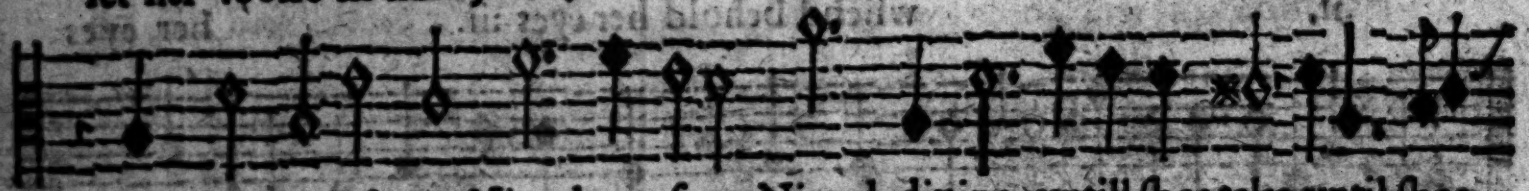
When I behold her eyes, her eyes
mee
thinkes I see where wanton wanton Cupid lies
when I behold her eyes
her eyes
me thinkes I see where wanton wanton Cupid lies,
where wanton wanton Cupid lies,
but when I looke, I looke more neere, tis but my shadow in her eies
so cleere in her eyes, so cleare, which with a winke
she like a pee- uish elfe takes great delight
to robbe me, robbe me of my selfe.

But let her looke in mine .ii. and shee shall seeme



.ii. to see .ii. shall seeme to see a Nimph, to see a Nimph diuine, But

let her looke in mine, .ii. and she shall seeme .ii, to see .ii.



shall seeme to see a Nimph, to see a Nimph diuine, vntill shee take, vntil shee

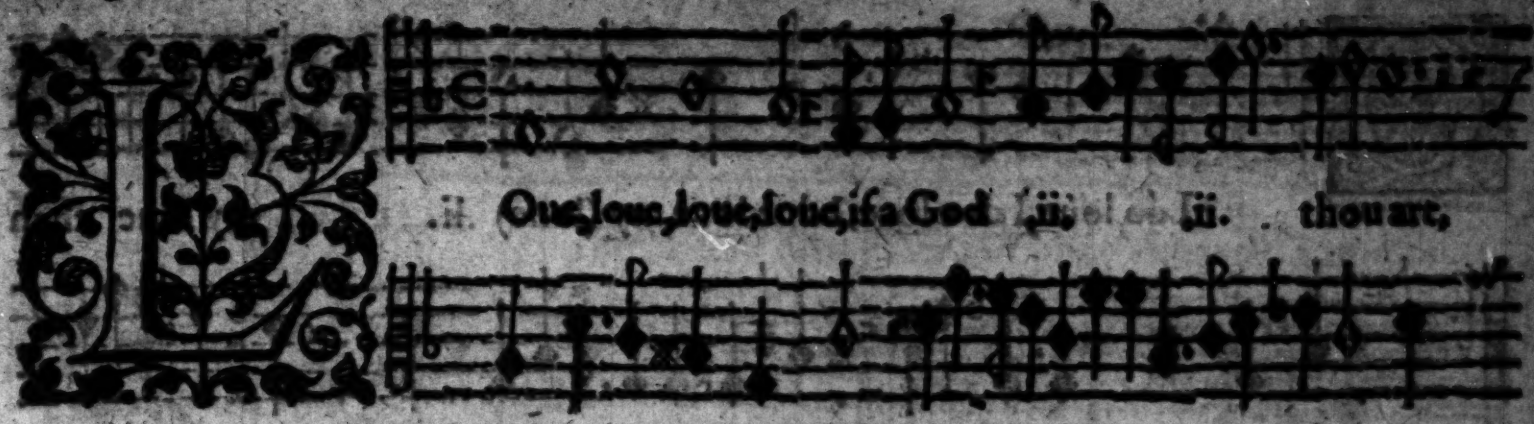
take shee take more heed, vntill .ii. more heed, when shee woulde

sweare that shee were there, were there in- deede .ii. were there

indeed where .ii. that shee were there indeede, where she may gaze

.ii. may gaze her fill .ii. and neuer doubt that any wincke

ii. should raze the image out, .ii. should raze the image out.


Loue, loue, loue, loue, if a God thou art,
then euermore thou must be
mercifull and iuſt, be mercifull and iuſt, be
O if thou be iuſt wherefore, O wherefore doth thy dart, wound
me alone, wound me alone, alone, and not my Ladies hart.

I do loue, I doe loue, I doe loue my (loue) .li. my loue then
kisse me then kisse me, .iiii. and after Ile not misse thee .ii.
with bodies louely meeting, louely meeting, to dally dally dally dally
dally, dally prety sweeting, though I am somewhat aged, yet is not loue asswaged,
but with sweet ardent clippes Ile lay thee on the lipps .iii. the lipps
Ile lay thee on the lipps, and make thee euer sweare farewell, .ii. .ii.
olde batcheler, .ii. .ii. ould batcheler.

Here endeth the songes of three partes.

Ing merry merry birdes your cheareſull noates
.ii. .ii. .ii. for Progne you
haueſeene .ii. to come from ſommers Queene .ii. to
.ii, O tune, O tune, O tune, your throates, O tune your throats,
.ii. O tune O tune your throates for getting all colde
winters harme; Now may we pearch on branches greene .ii. pearch on
branches now, .ii. and ſinging ſit, and .ii.
.ii. and not beeſeene,

I do loue, I doe loue, I doe loue my (loue) .li. my loue then
kisse me then kisse me, .iii. and after Ile not misse thee .ii.
with bodies louely meeting, louely meeting, to dally dally dally dally
dally, dally pretty sweeting, though I am somewhat aged, yet is not loue asswaged,
but with sweet ardent clippes Ile lay thee on the lipps .iii. the lipps
Ile lay thee on the lipps and make thee euer sweare farewell, .iii. .ii.
olde batcheler, .ii. .ii. ould batcheler.

Here endeth the songes of three partes.

Ing merry merry birdes your chearefull noates

.ii. .ii. .ii. for Progne you

haue ſeene .ii. to come from ſommers Queene .ii. to

.ii, O tune, O tune, O tune, your throates, O tune your throats,

.ii. O tune O tune your throates for getting all colde

winters harme; Now may we pearch on branches greene .ii. pearch on

branches now, .ii. and ſinging ſit, and .ii.

.ii. and not bee ſeene,

Come sweete birds, with swif- test flight

I come sweet birds with .ii. swifteſt flight, who

neuer knew what was delight, what .ii. what was delight, still

am I preſt to take no reſt, still must bee flying .ii. .ii.

still must bee fly-ing which I euer

must endeuour till my dying .ii. .ii. .ii. .ii. .ii.

my dying. It was alligade mee by hard lot and all you see .ii. I breake

it not and .ii. .ii. I breake it not, I breake it not.

.ii.

Ocke a doodell doe .ii.
co co cocke co co co co Cock thus I begine,
thus I begin .ii.
thus I begin .ii.
and lowdly crow .ii
whe none doth ſing .ii.
when none doth ſing when none doth
ſing. All cockes that are a bed .ii.
.ii.
tooke well your hens you
tread .ii.
you tread for the morning gray .ii.
for why? the morning gray cals vp .ii. .ii .ii. the cherefull day
the cherefull day ,,ii.
.ii.
the cherefull day cals ,ii. .ii.
the cherefull day.

Hillsounding bird .ii. call vp the drowsie morne the drow-

sie morne call .ii. .ii. the drowsie morne, proclaime .ii.

proclaime, proclaim .ii. .ii. blacke Morphos thrice to loath-some

cell, whose beams vnholesome vapors doth expell, vn- .ii. whose

.ii. that I may mount .ii,

vp to the cleerest skie and beare a part .ii. in heauenly harmony .ii.

in heauenly harmony.

Nd when day's fled with ſlow pace, with ſlow pace, Ile return

.ii. & meete darke night .ii.

attierd in ſable weed, and dreſſe my ſelfe in black and .ii. with

him to mourne and .ii. with .ii. for from like cauſe the like for

.ii. the like effects proceed He mornes .ii. becauſe the ſunne doth ſhun his

ſight becauſe .ii. I mourne I mourne cauſe darkenes cuts of my delight.

cuts of my delight.

HEre is an end .ii. an end .ii. of all the songs

that are in number but foure parts, but foure parts .ii.

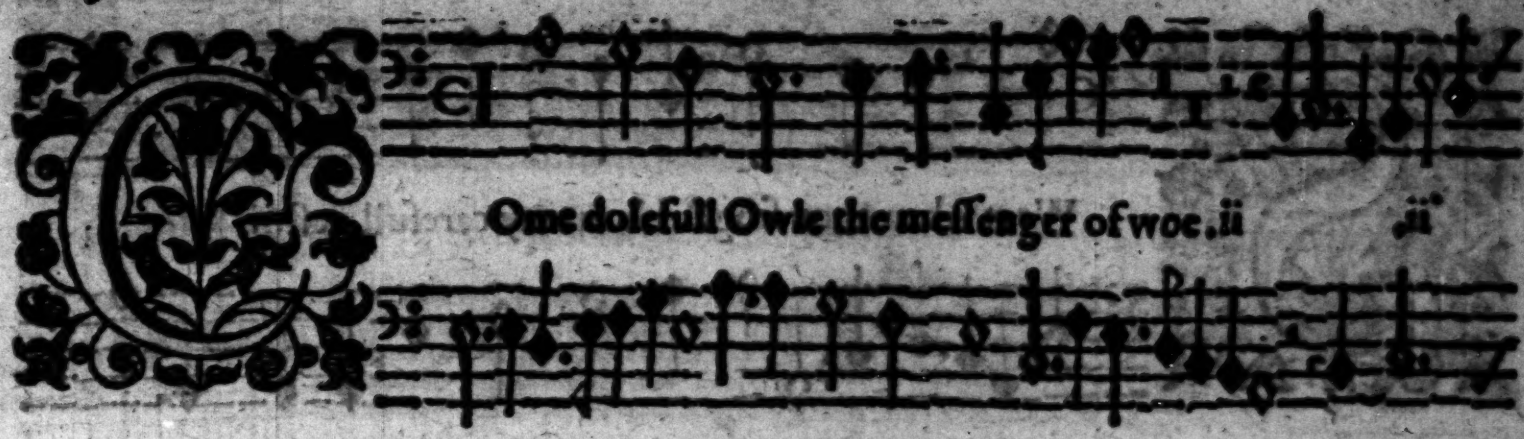
parts .ii. and the ioues Musicke we ſay, that

ſings all fiue that ſinges all fiue .ii. that ſinges all fiue before he ſtarts be-

fore he ſtarts .ii. he ſtarts .ii. that ſinges all fiue

before he ſtarts.

Here endeth the ſonges of foure partes.


COme dolefull Owle the messenger of woe .ii. .ii.
.ii. melancholies bird .ii. compa-
nion of dispaire .ii. .ii. sorrowes best friend and mirths professed
foe, the chiefe discourser that delightes, sad care, O come poore Owle, poore
owle and tell thy woes to me which hauing heard Ile doe the like .ii. .ii.
.ii. .ii. for thee. .ii.

Weet when thou ſingſt I leaue my carefull neſt.ii.

I leaue my carefull neſt, thou giuſt me war-

ning.ii. warning, thou giueſt me warning, that my foes do ſleepe

the chattring day birdes .ii. the chattring chattring day

birds .ii. .ii. can no counſel keepe, no counſel

keepe.ii. they.ii. .ii. .ii. can no

counſell keepe.

How telst thy sorrowes ,ii. in a soft sweet note
thou telst thy sorrowes ,ii. ,ii,

,ii. in a soft sweet note but I proclaime them ,ii.
them with the lowdest throat, the lowdest throat with ,ii. ,ii. throat

would faine st speake but sorrow strikes vs dumme, ,ii. ,ii.

strikes vs dumb ,ii but sorrow, sorrow strikes vs dumbe.

When to her Lute Corinna singes, her voice reuiues the leaden
stringes reuiues the leaden stringes .ii.
And doth in highest notes appeare appeare in highest notes appeare in .ii.
.ii. .ii. .ii. appeare, As any Challengde Ecchoe .ii.
.ii. challengde Eccho as .ii cleare: And whe she doth of mourning
speake, of mourning speake, Even with her sighes .ii. the stringes doe
breake .ii. .ii, with her sighs the stringes do breake.

And as her lute doth liue & dy led by her passions .ii. so must
.ii. so .ii. led
for when of pleasure she doth sing, My thoughts enioy .ii. enioy .ii.
My I a sodaine spring, but if she do of sorrow speake, of sorrow speake
From my hart .ii. the strings do breake .ii. .ii. .ii. the
strings do breake.

I
I beholde your eyes, ii.
ii. ii. beholde your eyes, loue is
a paradise, ii. ii. loue is a
paradise, while I view my harte, ii.
I view
my hart, ii. ii. ii. tis a infernall smart
ii. ii. tis an infernall smart.

Here endeth the songes of fiue partes.

Since your sweet cherie lips I kist

.ii.

No want of foode I once haue miss, my throat

no drinke at all desires .ii. for by your breath .ii.

.ii. which then I gained; Camelion like my life maintained may

.ii. .ii. .ii.

maintained.

How grant me deare those cheries still, O let me feede on

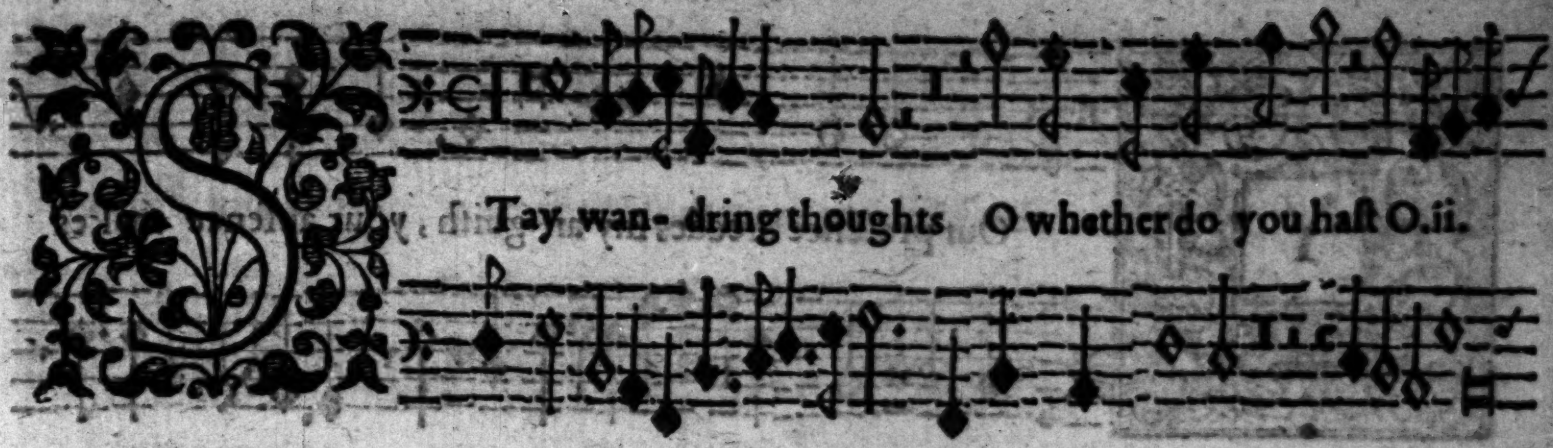
ii. them my fill. my fill O ii. on them my fill

O ii. O ii. O let me feed on them my fill,

If by a surfet death I get, vpon my tombe let this be set, let this be set, ii. vpon my

tombe let this be set, Here lieth he, whome cheries two, ii.

made both to liue and life forgo. ii. ii. ii.


Tay wan- dring thoughts O whether do you haſt O. ii.
leaue of your mourning, leaue. ii.
ioy is at hand ioy is at hand ii, and heauy ſorrowes ſorrowes paſt down
down down fall your feares down fall your feares. ii. hope highly reares
ii. hope highly reares ii. ii. highly reares, Ah then reioyce
reioice ii. ii. ii. and neuer ceaſe ii. ii. ii. to
ſing.

Y Our presence breedes my an-guish, your absence makes

me languish .ii. .ii. languish languish your .ii.

languish your sight with wo doth fill mee .ii.

doth fill me, your .ii. and want of your sweet sight .ii.

sweet sight alas alas. ii. and want of your sweet sight alas doth kill me,

LEt those deare eyes that burne mee with mild aspect you

turn me, iiii. .ii. you turne

mee turn me, for life my weake heart panteth .iiii. .ii.

for life my weake hart pan- teth. If frowningly my spirite and

life blood fainteth .ii. fainteth fainteth, my spirite and life blood

fainteth fainteth.

I F you speake kindly to me, if you speake kind-

ly .ii. to me, .ii. alas, alas,

.ii. .ii. .iii. kinde wordes vndoe me yet silence doth dislike me, ii.

doth dislike me, and one vnkind ill word. ii.

ill wordes starke dead .ii. and one vnkind ill word starke dead

would strike me.

Here endeth the songes of sixe partes.

Relovers full of fire, full of fire, how comes

if then .ii. .ii. .ii.

my verses are so colde when I am

nie her nie her .ii. .ii. and fit occasion wils

me to be bold. wils .ii. to be bold .ii. .ii. wils .ii. .ii. to be

bold .ii. .ii, wils me to be bold.

The more I burne the more I do desire .ii.
.ii. .ii. the lesse I do require require .ii. .ii.
.ii. require, I do require the lesse I do require require:
Alone this is thy wondrous art this.ii. to freeze the tong and fire
the hart, to freeze the tongue and fire the hart, and fire the hart.

THe more I burne, the more I do desire. ii.

the lesse I dare require I dare require

the lesse .ii. require the lesse I do require. Ah

loue this is thy wondrous art to freeze the tongue and fire the hart .ii.

.ii. fire the hart.

A Table of the songes contained in this Set.

Songs for three voices.

THine eyes so bright bereft my sight. I
She onely is the pride. II
When I behold her eyes, me thinkes I see. III
But let her looke in mine. *The second part.* IIII
Loue if a God thou art. V
O I do loue then kisse me. VI

Songes for foure voices.

Sing mery birdes your cherefull notes. VII
I come sweete birdes with swiftest flight. VIII
Cocke a doedell doe. IX
Shrill sounding birde call vp the drowsie morne. X
And when day's fled with slow pace. *The second part.* XI
Here is an end of all these songes. XII

Songs for fiue voices.

Come dolefull Owle the messenger of woe. XIII
Sweet when thou singst I leaue my carefull nest. XIIII
Thou telst thy sorrowes in a soft sweet note. *The 2. part* XV
When to her lute Corinna singes. XVI
And as her lute doth liue or die. *The second part.* XVII
If I behold your eyes, loue is a paradise. XVIII

Songs for sixe voices.

Since your sweet chery lips I kist. XIX
Then grant me deare those cheries still. *The second part.* XX
Stay wandring thoughts whether do you flie. XXI
Your presence breedes my anguish. XXII
If those deare eyes that burne me. *The second part.* XXIII
IF you speake kindly to me. *The third part.* XXIIII

A song for 7. voices.

Are louers full of fire. XXV

A song for 8. voices.

The more I burne. *The second part.* XXVI

BRITISH 22MY 73 MUSEUM